



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

GLEANINGS FROM AMERICAN ART CENTERS

According to an English Blue Book of 1904, paintings and pictures are admitted free in the following countries: British Isles, Russia, Sweden, Norway, Denmark, Germany, Holland, Belgium, France, Italy, Austria, Hungary, Greece, Roumania, Straits Settlement, Ceylon, Labuan, Hong Kong, Australian Commonwealth, Falkland Islands, South African Customs Union, St. Helena, Lagos, Gold Coast east of the Volta, Gambia, Canada (by artists of recognized merit), Newfoundland (by artists of recognized merit), Bermuda, Turk's and Caicos Islands, St. Lucia (not for sale), St. Vincent, Barbados, Grenada (not for sale), Virgin Islands, Montserrat, Dominica and British Guiana. A duty of less than 10% is levied by Spain (19 cents each), Switzerland (49 cents each), Turkey (8%), China (5%), British India (5%), and Grenada when for sale (7½%). The countries in which the tax on art is 10% and under 20%—Portugal (10%), Bulgaria (14%), Mauritius (10%), Seychelles (12½%), British New Guinea (10%), Fiji (12½%), Gold Coast west of the Volta (10%). Sierra Leone (10%), British Honduras (10%), Jamaica (16½%), St. Lucia when for sale (15%), St. Christopher and Nevis (11%), and Antigua (15%). In the highest class (20% and over) come Japan (25%), Persia (20%), New Zealand (20%), Canada (other than artists of recognized merit 20%), Newfoundland (other than artist of recognized merit, 35%), Bahamas (20%), and *the United States* (20%).

✱ By the terms of the will of W. C. Putnam the Davenport, Ia. Academy of Sciences becomes one of the heaviest endowed institutions of its kind in the world. Mr. Putnam leaves an estate of \$700,000 with provisions for limited incomes to relatives, the remainder of the revenues to be paid the Academy and the entire estate to go to the institution with the death of his brothers and sisters. His art collections and library, each the most valuable private collection in the state, are left to the academy.

✱ From a tabulated report by the Bureau of Statistics of the Department of Commerce and Labor, dated October 10, 1905, and covering the period since June 30, 1880, we find that for the first four years, when the rate was 10 per centum, the works of art imported on which duty was paid increased gradually from \$1,930,691.10 to \$3,078,867.34. When, in 1884, the duty was raised to 30 per centum the value of dutiable art works dropped to \$637,873.67, and even when the tariff in 1891 was reduced to 15 per centum the dutiable value never again touched the figures of the year 1883. In 1895, 1896 and 1897 we had free art, and the value of the imports in 1896 was \$5,032,909.39, the highest figure on record. Since 1898 the duty has been fixed at 20 per centum and the total value of art imported has varied from \$2,124,778.66 to \$4,707,304.18, while the highest duty collected in any one year was \$623,944.39 in 1903.

✱ One of the younger of the American painters, Albert Groll, was recent-

ly represented in a New York exhibition by some interesting work executed in the West, the result of a summer passed among the Zuñi Indians, some large canvases testifying to his close observation and artistic interpretation of nature in that picturesque land where color conditions are quite new to an Easterner, and where few of the more serious colorists have been. Mr. Groll is a well-known contributor to the many exhibitions in New York and other cities, where his pictures have invariably met with a favorable reception, and at a recent exhibition of the Society of American Artists a certain starlight composition by him made more or less of a sensation, its truthfulness and vigor being instantly admitted. These latest pictures are, however, in quite a different direction and are of a convincing sincerity, being earnest endeavors to realize the effects as the painter saw them. That these were appealing one may not doubt before the canvases, and there is likewise a pleasing harmony to the tones that is not easy of realization.

✱ At a meeting of the Rochester, New York, Art Club held in the Museum of Fine Arts, an encouraging report was submitted by the secretary, showing a large increase in the number of subscribing honorary members. Liberal subscriptions have been made toward the movement to establish a Museum of Fine Arts in Rochester. The club hopes to be able soon to erect a structure into which the collection now in the Cutler building, and the paintings and statuary promised, may be placed in permanent position as a nucleus for a large art collection for Rochester.

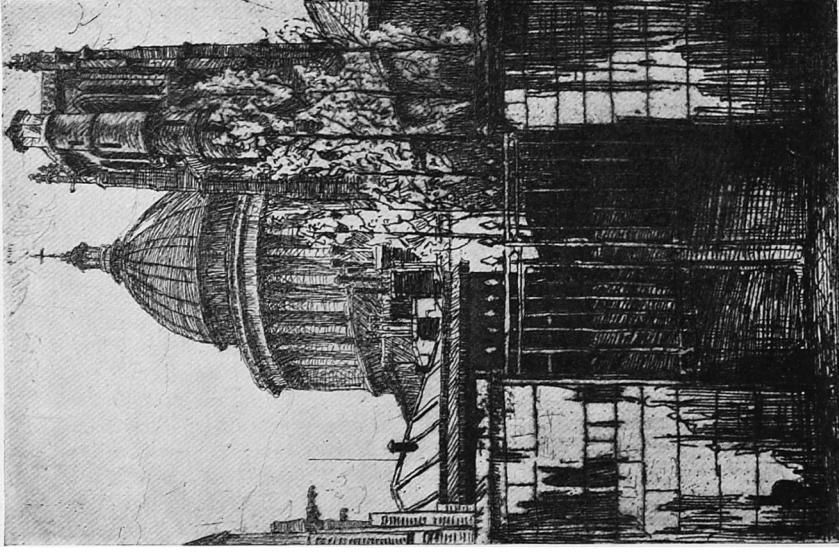
✱ A retrospective exhibition of pictures by Henry W. Ranger, covering a period of some fifteen years, was recently given in a New York gallery and made one of the notable displays of the season, since the painter is one of the foremost of our American painters, the score and a half of canvases there disclosing, not only virility and composition ability, but a delightful color charm. Though Mr. Ranger's art has mellowed with the seasons, and the years have possibly brought him a greater knowledge of his medium, his color sense was ever acute; he has invariably seen nature in its largest aspect, and during this decade and a half he has been giving worthy impressions of skies, fields, and trees, that have gained him the respect and admiration of his fellows, and found him favor with the connoisseurs.

✱ The National Sculpture Society at its annual meeting elected the following officers: Karl Bitter, President; Arnold W. Brunner, First Vice-President; Charles Grafty, Second Vice-president; I. Wyman Drummond, Treasurer; and J. Scott Hartley, Secretary. For the Council, class expiring January, 1909, the following were elected: Karl Bitter, Charles Grafty, J. Scott Hartley, Arnold W. Brunner, I. Wyman Drummond and William C. Hall.

✱ At the eighteenth annual convention and banquet of the Association of Architects held in Toronto, a decided impetus was given to the campaign for civic improvement. In speeches made by Hon. W. Mortimer Clark, Lieutenant-Governor of Ontario, Sir Henry Pellat, Byron E.



SOUS BOIS—ETCHING
By Martial
Courtesy of Albert Roullier



TOUR SAINTE GENEVIÈVE ET PANTHÉON, PARIS—ETCHING
By Harry H. Osgood
Courtesy of Albert Roullier

Walker, and others, it was stated that owing to the extraordinarily rapid growth of Toronto it would be necessary to open diagonal roads as a means of communication with the suburbs. Mr. Langton spoke of the large sums being spent by the people of the United States in beautifying their cities, and urged the immediate purchase of property for parks and boulevards. The statement was also made that during the visit of the Tariff Commission to the city, the Association had called attention to the last interpretation of the tariff on plans drawn by foreign architects. It was then suggested to impose a duty of one per cent. on the cost of the building, or of forty per cent. of the architect's fee.

✱ Except in the British Isles, and occasionally in Paris, American artists have never met with signal success in Europe. This makes the recent achievements of Maurice Fromkes, a young New York painter, stand out in a particularly brilliant light, for within the last year he has not only had the honor of painting the portrait of Cardinal Merry del Val, the papal secretary of state, but also of having his canvas hung prominently in the galleries of the Vatican, this being the first time an American artist has been singled out for such a distinction. Quite as important as that, he has invaded Paris, where in the same interval he has painted the portraits of Arnold Seligman, head of the greatest art firm in the French capital, and also one of a family group for the same connoisseur.

✱ The old state house at Annapolis has been undergoing much rejuvenating. There are numerous old portraits of well-known men of Maryland to be found there, also interesting pictures depicting events of the early colony and affairs of the Revolutionary days. Among these is "The Planting of the Colony of Maryland," by Mayer, representing St. Clements Island, March, 1635, with Leonard Calvert, the Governor, prominent in the group of old colonials. Mayer's other picture, the "Burning of the Peggy Stewart," and a portrait of William Pitt, Earl of Chatham, are in the Colonial ante-rooms. A number of portraits of Charles Carroll, of Carrollton, the last signer of the Declaration of Independence, also many of the former governors, both of the old days and of the more recent times, are among interesting works there.

✱ The Society of Old Brushes, Boston, composed of a few live spirits, expect to put in motion a reform in art exhibitions in Boston. The pioneer members of this organization are Scott Clifton Corbee, Louis Kronberg, Will Jenkins, C. Scott White and Frank Jackson. The platform of their art is summed up in one word — "Individuality."

✱ Baltimore, in the way of municipal improvements, is setting her sister cities an example which it would be well, but difficult, to follow. The board of estimate has recently appropriated \$3,500 to meet the cost of six small mural decorations for the St. Paul street lobby of the courthouse, and John La Farge has been named for the commission.